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coming up again in the shops with blushing effrontery. There were some excellent examples of the early Englishmen, a really fine Copley of large size, and a number of good canvases by the masters, such as Van Dyke, Rubens, and others, including the gifted early Dutch portrait painters. The public, however, bid slowly, and though there were among the buyers many men well known in the world of collectors, there were no high prices paid. For 166 pictures the sum of \$182,285 was realized.

The pictures belonging to the theatrical manager Augustin Daly were of absolutely no artistic value, the two or three good examples being quite swamped by the preponderance of bad work; and the furniture was of a highly theatrical order as well, as being gaudy to a degree. The books, however, were many and good, and the prices paid show that as a rule Mr. Daly selected well. The total in this direction was \$166,035. At the present writing the American Art Galleries, where were sold the Daly books, is full of pictures and beautiful porcelains, the former belonging to Frederick Bonner and the American Art Association itself, which is selling, so the announcement runs, to make room for alterations, while the porcelains come from William Churchill Oastler, a well-known collector of Philadelphia. The paintings are of a high order, and include many examples of the Barbizon school, with portraits by some of the early Englishmen and older masters, among them the Spaniard Coello, the Dutchman Bal, and others. Monet has here some of his studies for the famous Rouen cathedral series, wonderful affairs in the matter of light, but painted with such a thick impasto that it requires the entire length of the gallery to get a complete understanding of the artist's aim. However, it must be confessed they make everything about them seem dull, lifeless, and commonplace.



## THE MINNEAPOLIS SOCIETY OF FINE ARTS AND ITS FIRST ANNUAL EXHIBITION

The Minneapolis Society of Fine Arts was incorporated January 31, 1883. Its general object and purpose was declared to be "to advance the knowledge and love of art through the exhibition of works of art, lectures upon subjects pertaining to art, the acquisition of books and papers for the formation of an art library, and such other means of æsthetic and general culture as come within the province of similar associations." Throughout the seventeen years of its existence the society has not swerved from a consistent pursual of its acknowledged high aims.

The management of its affairs is in the hands of a board of twenty-four directors, each serving for a term of three years, and the officers

are elected by the directors from the membership. The members now number between two hundred and fifty and three hundred, and are representative of the culture and wealth of the city.

Soon after its incorporation the society founded the Minneapolis School of Fine Arts, which has grown to be an institution of which not only the society and the citizens of Minneapolis, but the people of the whole Northwest, may well be proud. Douglas Volk was the first director of the school, and upon his resignation he was succeeded



THE ANTIQUE CLASS, MINNEAPOLIS SCHOOL OF FINE ARTS

by Robert Koehler. The school was most fortunate in securing the services of men who had studied under the best masters and who had already made for themselves reputations both as artists and teachers. The advantages of this school have thus been from the start in many ways on a par with those of the best Eastern art schools, the methods being the most advanced and approved.

The upper floor of the fine Public Library building is given up to the use of the school. Here is an unusually fine and complete collection of casts, and a gallery in which is maintained by the society a permanent exhibition of paintings. The students have easy access to the art department of the Public Library, where there is a good collection of art works and all the leading art periodicals.

The society has been the means of bringing to the city eminent lecturers on art subjects, though the recently organized Society

of Arts and Letters has now taken upon itself that province of the work.

Exhibitions of art works have been held from time to time, some of them of considerable importance. About five years ago the society, in connection with the Central Art Association of Chicago, exhibited a collection of the works of Western artists, at which a very creditable showing was made. In 1897 a very fine art loan exhibition was given, the pictures being all loaned by residents of Minneapolis. The exhibition was a surprise to many, as but few knew how



VIEW OF GALLERY FROM THE ENTRANCE

many paintings by the foremost of modern American and European artists were hanging in different homes throughout the city. Last year the society brought to Minneapolis an exhibition of pictures from Tooth & Sons, comprising examples from contemporaneous modern French, English, and Dutch artists.

Heretofore the efforts and funds of the society have largely gone to the maintenance of the school; this year an important new departure has been made. After Mr. Koehler had quietly assured himself of the friendly coöperation of a sufficient number of prominent artists to assuredly make such a project a success, he broached to the society his plan of holding a spring exhibition of the work of American artists, to be made an annual affair, if its success should warrant it. Two or three enterprising members of the association upheld him by subscribing liberally toward a guarantee fund, and the step was agreed upon.

A high standard was assured this exhibition from the fact that the invitations to exhibit were extended to a limited number only, these being artists of established reputation. The entry blank was accompanied in each case by a letter from Mr. Koehler. As he was known personally to many of these artists, by reputation to all, they responded most cordially, their replies all showing the greatest interest in the proposed exhibition, and an earnest desire that it should be in every way a success. It is doubtful if such an exhibition as this has proved to be could have been possible had it not been for Mr. Koehler's efforts and influence.

The exhibition was open to the public from March 28th to April 15th, in the art gallery of the Public Library building. It was a fitting coincidence that Mr. Arthur W. Dow was in the city at the opening of the exhibition. He delivered a lecture, "With the Great Masters from Assisi to Venice," under the auspices of the Teachers' Club, on the evening of the 26th, addressed the students of the art school March 27th, and gave an illustrated talk on Japanese art at the university on the 28th. The Society of Fine Arts tendered Mr. Dow a reception at the art gallery on the occasion of its private view of the pictures.

As this is the first time that such a collection of paintings has been brought west of Chicago and north of Omaha, it is an event of no small importance to the people of the Northwest. Most of the prize-winners at the recent Eastern exhibitions are represented, and such well-known artists as William Chase, Kenyon Cox, Alexander Harrison, Childe Hassam, Robert Reid, Louis Kronberg, Carroll Beckwith have sent examples of their best work.

Some of the Chicago artists who exhibit are E. A. Burbank, Mr. and Mrs. Edgar Cameron, Pauline Dohn, Frederick W. Freer, Cora Freer, Charles Francis Browne, Oliver Dennett Grover, John H. Vanderpoel, and John F. Stacey. Martha S. Baker sends several miniatures.

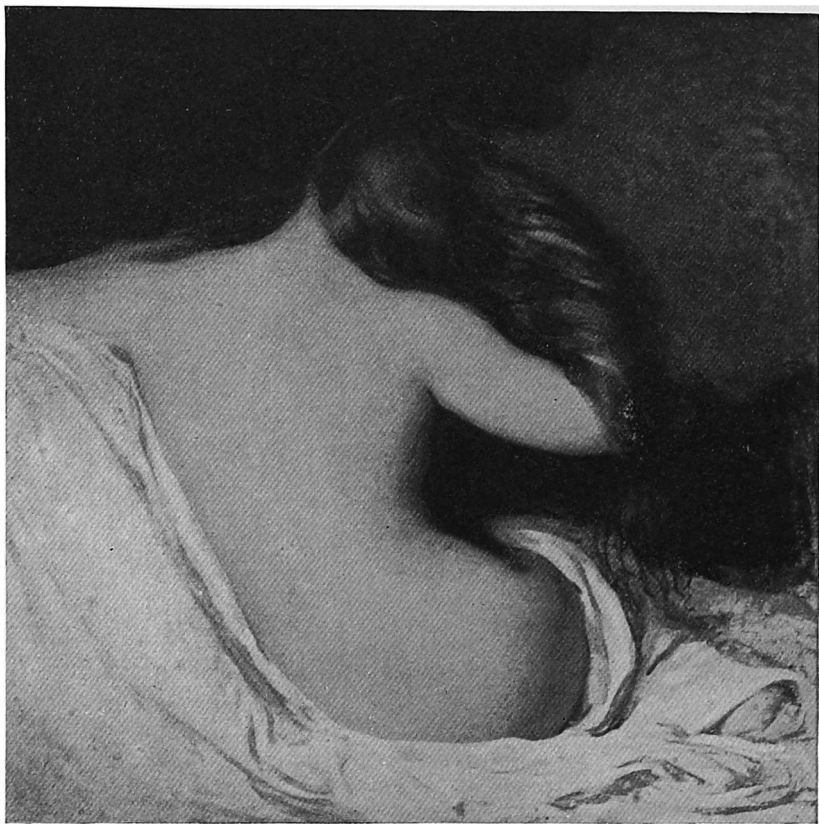
Some notable portraits are: "The Portrait of a Lady," by Lucy Hayward, Phoebe A. Bunker's "Portrait of Emily," and Chase's portrait of his daughter.

Examples of strong work by women are: Alice Mumford's "A Study in White," Elinor Earle's "By the River," Frances Houston's "Larghetto," Pauline Dohn's "An Interesting Story," and Rosina E. Sherwood's "Study in Black and Red."

The Minneapolis artists who exhibit are Alexis Fournier, Robert Koehler, Emil Ahlberg, Mrs. C. P. Crocker, Emily D. McMillan, and Herbjorn Gausta.

Limited space forbids a more extended notice. Suffice it to say that those competent to judge pronounce this exhibition quite equal in quality to those held in our great Eastern cities.

CLARA M. WHITE.



WOMAN DRYING HER HAIR, BY JOSEPH DE CAMP  
AMERICAN PAINTINGS AT PARIS EXPOSITION